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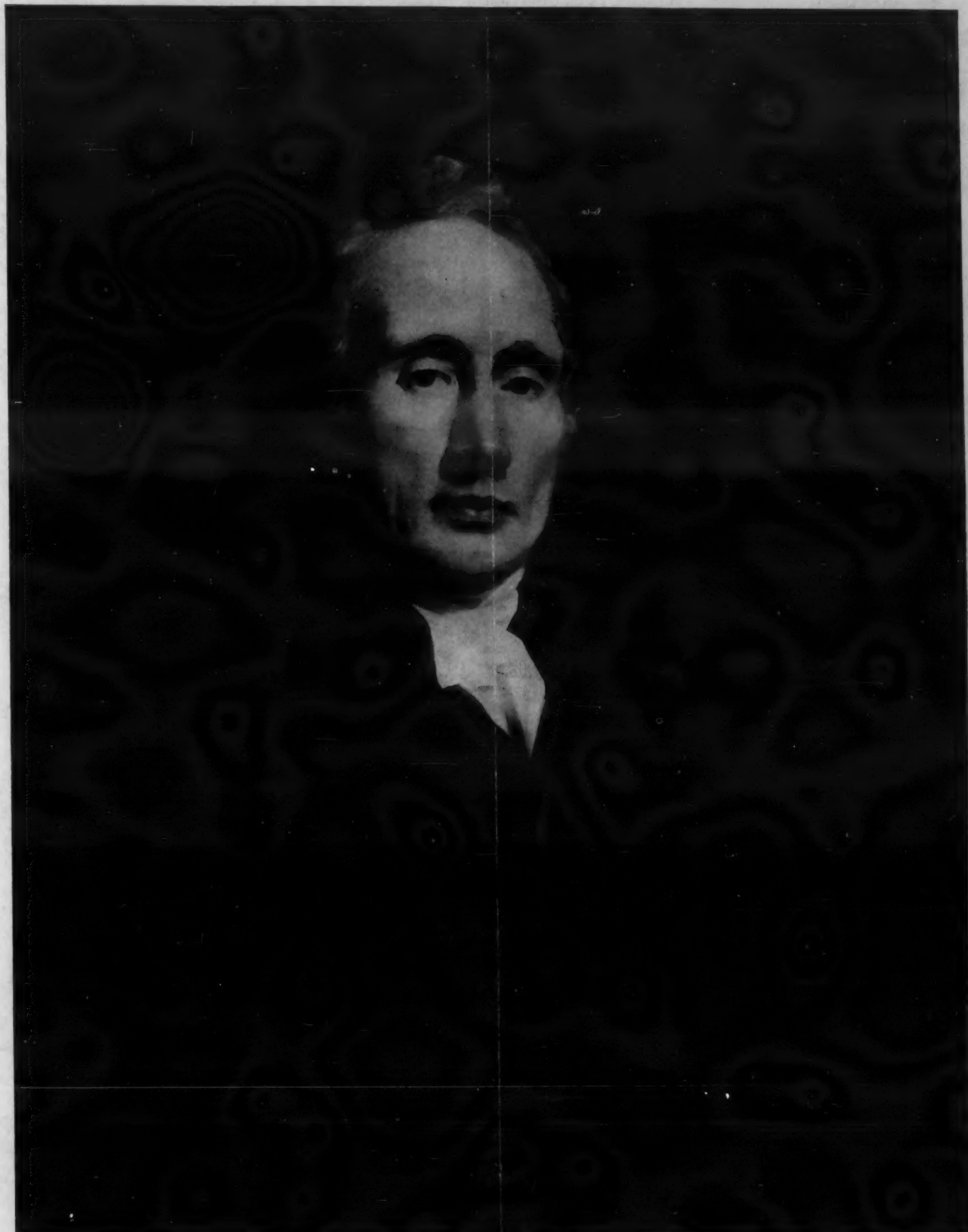
DEC 12 1932

The ART NEWS

VOL. XXXI

NEW YORK, DECEMBER 10, 1932

NO. 11 WEEKLY



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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, DECEMBER 10, 1932

The Valentine Gallery Sponsors "Selection" Show

Canvases by Braque, Derain, Dufy, Picasso, Matisse and Lurcat Brought Together in Notable December Exhibit

By RALPH FLINT

Gently galled by the continued implications in certain quarters that America's adulation of the School of Paris is passing, Valentine Dudensing makes a mid-season gesture affirming his belief in six leaders of pictorial thought of our immediate time.

In a foreword to the handsome catalog Mr. Dudensing makes himself quite plain as to his purpose in staging this "Selection" show: "I wish this exhibition to define the policy of the Valentine Gallery regarding contemporary French art. The title of the exhibition, 'Selection,' I explain as follows: First, I prefer the artists represented and believe them to be the most important today. Second, the works chosen are, in my opinion, characteristic and positive achievements by these men. I make no claim to complete representation of the 'School of Paris.' There are other significant artists. I do claim, however, that each man represented here has contributed to art, and that each one has something definite and personal to say. In addition, it is apparent to me that their work is related, and I ask the visitor to this exhibition to bear in mind its continuity. It seems to me that the future valuation of this epoch in art will be judged by the work of these painters." To support his thesis Mr. Dudensing has brought together a robust set of canvases, eleven in all, with such men as Picasso, Matisse, Braque, Derain, Dufy, and Lurcat at the top of their respective bents.

To me the most interesting painting here is the Braque "Nature Morte" of 1931, showing quite a new style of patterning and tonality. Lighter in key, this handsome arrangement of rosy and grayish tones presents the familiar napkin, dish of fruit and table top, but they are kept more sinuous as to outline and more like some of Picasso's psychically ordered still-life arrangements. Two curious round eyes look out specter-like from the object at the left of the group, and the whole canvas argues a decided change in Braque's style and accent. Certain reproductions in a recent number of *Cahiers d'Art* showing him going in for loosely ordered spirals and convolutions in the late Picasso manner were rather troubling to one who had always felt Braque to be the embodiment of the classic French tradition in design. This recent canvas that Mr. Dudensing is displaying reassures us that Braque is still himself and apparently at the point of enlarging his borders. There is an earlier work from his hand here, a splendid, robust abstraction that has all the squat formality and elegance of Louis XV design brought up to date. It would indeed be a pity to have Braque go veering off on any imitative wild-goose chase.

Picasso is here with two composi-

(Continued on page 10)



"INDIAN SUMMER"

A characteristic canvas by the great American artist who died last week, which is one of the features of the exhibition of American art, now on view at the Corcoran Gallery.

By GARI MELCHERS

Corcoran Opens Its 13th Exhibit Of American Art

Leading Contemporaries Are Represented in Large Show Which Will Remain on View Until January 15

By RALPH FLINT

Until some sufficiently sensitive contrivance is evolved by which the specific gravity of a work of art may be determined, there is little chance of coming to any exact conclusion as to whether one Corcoran Biennial exhibition is better than another. The thirteenth showing of contemporary American painting that now fills the spacious halls of the Corcoran Gallery of Art in Washington is one of those curious mixtures of the academic and the modern that is bound to occur in a place like our Capitol City, where a goodly part of the community clings religiously to what it likes and a small minority has the courage to go forward a little way with the band wagon and champion some of the newer and more adventurous painters of our time.

After a lapse of two years since I last attended a Corcoran exhibition of this sort one's memory is apt to play one false, particularly when so much new art has flowed under the bridges since then. But it is my impression that the Biennial of 1930 was a somewhat livelier and more varied manifestation of the contemporary American spirit in painting, and the fact that out of it came that splendid prize still-life of Maurice Sterne might seem to justify such an impression. If you could look into the galleries that C. Powell Minnigerode, director of the Corcoran Gallery of Art, has reserved for paintings by previous winners of the Clark awards, you would see at once that the Sterne canvas was something of a flier for a Corcoran jury to place at the top of the heap. Among the conservative prize pictures of other years, Mr. Sterne's luscious rendering of fruits seems to hail from another world of painting. And so, judging by this year's awards, which have been placed in decidedly academic hands—with the exception of the second prize winner, John R. Grabach with his "Spring Planting" couched in a somewhat less formal mood than the others—the Corcoran Biennial has reverted somewhat to an earlier type popular when the Boston school used to walk off with the honors with a fine regularity. Looking over the lists of yearly awards, I was struck by the significant fact that the Boston group has not been listed among the winners for some ten years, and since this is about the one place where they congregate in any special numbers outside their home town it is a rather sad commentary on the state of things pictorially in that distinguished but unprogressive community. Even Charles Hopkinson fails to help the case for them with his large study of Mr. Justice Holmes. I was distinctly shocked to find him failing to rise to such a splendid opportunity, for Mr. Holmes is the magnificent type of American man that Mr. Hopkinson has

(Continued on Page 4)

RARE TAPESTRIES IN CHRISTIE SALE

LONDON.—The important sale at Christie's on December 15 will offer many fine tapestries. American bidders should surely compete for the set of four panels which once belonged to Cecil Rhodes. These were woven at Soho about 1720, each being emblematic of one of the four continents. Rhodes was not a collector in the ordinary sense, but it is easy to see that his imagination would be captured by these subjects and that they must have provided a very fitting decoration for his home in Newmarket. Five years ago they were sold by order of the trustees at Christie's and went to a foreign collector for three thousand guineas.

Flemish tapestries, also of the XVIIIth century, will be a feature of the same sale. One set of four panels

It is Rumored . . .

That the Metropolitan Museum has bought some of the choice paintings from the Clarence Mackay collection. . . .

And one still hears that among the works acquired by the Frick estate from the same source is the famous Duccio from the Benson collection.

made in the Lille factory depict famous classical subjects. Another ensemble of three pieces from the same source are woven with designs by Teniers and bear the crest of Graf Fink Von Finckenstein. Two notable early XVIIIth century examples of the Brussels weaver, Albert Auwerex, illustrate the "Crowning of Bacchus" and "Ceres Instructing Neoptolemus in the art of Husbandry."—L. G. S.

(Continued on page 8)

TOLEDO MUSEUM TO OPEN NEW WINGS

Final work on the two huge wings which triple the size of the Toledo Museum of Art and make it an American art edifice unsurpassed in beauty, completeness and efficiency is being rushed preparatory to a January opening. The additions were made possible through the bequest of \$2,000,000 in the will of Edward Drummond Libbey, the museum's founder and first president. Construction of the wings was begun in 1930, at the request of Mrs. Libbey, to relieve the local unemployment situation as much as possible. During the ensuing two years two thousand five hundred men have in this way been given work.

In one of the buildings is a one thousand five hundred seat concert hall designed on the lines of a classic Greek theater, a sky ceiling and lighting effects carrying out the open-air idea. The other wing provides many large

Corcoran Opens Its 13th Exhibit Of American Art

(Continued from page 3)

glorified so consistently during his painting career.

The man chosen for the chief award this year is none other than our old friend George Luks, who got a fourth Clark prize some fourteen years ago. He is a logical choice for this current honor, with his deep-toned study of an old woman and a black—very black—cat. The artist came on for the formal opening, at which all Washington parades through the stately galleries in their best bib and tucker without somehow conveying the impression that art is a very vital issue with them. Mr. Luks also had a luncheon tendered him by Mr. Minnigerode and later visited the Phillips Memorial Gallery, where he examined with unfeigned pleasure the various canvases from his hand in that collection. So it can be seen that Washington does very well by its aesthetic heroes socially as well as financially. However, I have no idea where David Silvette, third in the list with his character study of "Thornton Nye of Wytheville," and N. C. Wyeth, fourth with his ambitious fantasy "In a Dream I Meet General Washington," secluded themselves on this historic Saturday evening. Nor was Mr. Grabach anywhere near his pair of canvases in the center gallery. Mr. Wyeth seems to have fared as poorly as those limners of Washington's own time in coming to any definite conclusion as to what the Father of Our Country really looked like, for the strange and rather tipsy looking individual that is the center of Mr. Wyeth's large arrangement might be most anyone at all.

Visitors on the opening night who were in any mood to observe might well have been surprised to find how blanched out our contemporary palettes have grown to be, for the night lighting at the Corcoran is something fierce. Only such robust painters as Gifford Beal and Edward Hopper survived the ordeal, and most of the offerings looked like ghosts of their former selves, as I had known them on my rounds that very morning. Perhaps official Washington likes plenty of illumination, but I trust that Mr. Minnigerode will take a word to the wise and see to it that the pictures have a better chance when his 1934 exhibition is assembled.

Out of the three hundred and forty-three canvases accepted and hung, there are some twenty-five or thirty works that are clearly top-notch, and there is a good supplementary list that could be relied on if someone insisted on a fuller representation.

Charles Sheeler's interior is one of the banner pictures of the show, even though I do not quite understand why he called it "View of New York." However, this simple view of a whitish interior with a generous casement giving upon fleecy clouds drawn across the cool sky is a most distinguished performance. Maurice Sterne has sent



"PORTRAIT OF THOREAU"

By SOPHIA THOREAU

The only known portrait of the famous naturalist, which is a feature of the George S. Hellman collection of paintings and drawings to be dispersed at the American-Anderson Galleries on the evening of December 14.

two of his eastern pieces, both well known to New York gallery goers and both effective to a high degree. In fact, I met so many old friends from the Manhattan show rooms that the whole affair took on a sort of old home week feeling. Alexander Brooks' full length study of Raphael Soyer is here, as well as a study of his wife, Peggy Bacon, that I liked even better. Mr. Luk's exuberant pictorial style is also to be studied in a dramatic landscape, "Mahanoy City," that many of us have known for some time. Edward Hopper has certainly set out to *épater* the public with his large "The Barber Shop," designed in the most O. Henryish manner and displaying some interesting tonal transitions.

His green iron railing in the foreground is a juicy morsel and a bit more daring than we usually find with this painter. One of the most distinguished pieces of design in the exhibition is the small panel by Dorothy Brett, "The Madonna," depicting a Taos Indian with babe, but I question how many will enjoy it, as it has been quite tucked away in a dismal little hallway. Morris Kantor's "Colonial Interior" is this clever painter at his best and an appropriate contribution to a Corcoran show at this particular season of Washington celebrations.

Charles Rosen's two panels are nota-

ble in design and line, while the work of such well known painters as Louis Ritman, Stephen Etnier, Ben Benn, Niles Spencer, Nicolay Cikovsky, Arthur B. Carles, Bernard Karfol, John Carroll, Harry Gottlieb, Peppino Mangravite, Ernest Fiene, Lucile Blanch, Georgiana Klitgaard, Arnold Blanch, Karl Knaths, Edward Bruce, George Biddle, Harry Botkin, Alexandre Hogue, Joseph Pollet, Stefan Hirsch, Marguerite Zorach, Andrew Dasberg and Max Weber go to make up a strong and determining group.

There are lots of other fine things, academic and otherwise, to be seen. This further selection features such names as Harry Watrous, Frank Benson, Kenneth Hayes Miller, Wood Gaylor, Lauren Ford, Charles H. Davis, William J. Glackens, Reginald Marsh, H. E. Schnakenberg, John Sloan, Gari Melchers (with two typical works as a fitting memorial to his long painting career), Marjorie Phillips, Ernest Blumenschein, Abram Pool, Charles Burchfield, Walter Griffen, Wayman Adams, Eugene Speicher, Walter Ufer, Randall Davey, Daniel Garber, Charles Chapman, Leon Kroll, Ernest Lawson, Guy Pene du Bois, Charles Costigan and Bryson Burroughs, a varied group, indeed, but standing for class in their various and respective fields of painting.



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MATISSE ETCHINGS

Marie Harriman Galleries

Another de luxe art publication has come to us from the presses of Albert Skira of Lausanne, similar in format to the amazing *Ovid* that was displayed at Marie Harriman's last year. This new opus gives Henri-Matisse a chance to exercise talents in yet another direction, and he has contributed thirty etchings to the *Poesies* of Stéphane Mallarmé. It is one of those ultra de luxe affairs, limited to one hundred and twenty-five copies, the cheapest of which goes for four hundred dollars, and the most costly, containing two additional sets of the etchings with remarques and an original drawing, can be had for a mere twelve hundred. These publishers certainly do things up brown, as the saying used to be, whenever they have a special cause to further, and I suppose it was inevitable after Picasso's splendid *Ovid* illustrations that Henri-Matisse should be urged to try his hand in the same direction. Nothing seems to be too good for these two modern masters.

As to the plates that Matisse has contributed to this new Skira volume, I am not at all sure that they are anything out of the ordinary. He has liberally adopted the single-line style of etching that Picasso used so effectively in the *Ovid* plates, and in many cases has followed the Picasso formula when it comes to grouping figures. The Matisse line is naturally more sinuous, more supple, and in these Mallarmé images he has maintained a steady flow and quality of line, but I do not think they stand up beside the best of his pencil drawings or lithographs. They have a sort of ironed out look, and in many cases have been simplified to a point verging on vacuity. Mrs. Harriman has hung these etchings effectively, in certain instances setting the original pencil studies alongside the finished plate.

This celebration of Henri-Matisse at Marie Harriman's, together with the current display of his pencil drawings at Pierre Matisse's gallery a few doors west and at Valentine Dudensing's a few steps east, makes this particular segment of East Fifty-seventh Street take on a gala look as far as this artist is concerned. Since Picasso has been making sly reference to Matisse's checkerboard diapering and sinuous outlines in certain of his latest canvases, it is no more than fair



ALBUM LEAF ETCHING

By MATISSE

One of the thirty original etchings made by the artist to illustrate the *Poesies* of Stéphane Mallarmé, now on view at the Marie Harriman Gallery.

that Matisse should return the compliment by producing a companion piece to the *Ovid* very much in the Picasso manner. A fair exchange has never been considered robbery, and the well known rivalry between these two outstanding men of the School of Paris is thus taken on into the field of illustration.

GEORGE ELMER BROWNE HOBART NICHOLS

Grand Central Galleries

Small paintings, suitable for the shopping season, are on view at the Grand Central Galleries. One group is

by George Elmer Browne, while the other reveals the sure touch of Hobart Nichols depicting the round of the seasons. The Browne canvases, done some twenty years ago, are cleverly realistic studies of picturesque European spots, but hardly more than suggest the exuberant technique that he has come by in later years. Mr. Nichols is past master in catching the light and shade of snow, and in putting down the airy vells that shroud the mountain flanks by dawn and dusk. In both these little exhibitions you will see an honest yet glamorous record of natural effects achieved with distinction and despatch.



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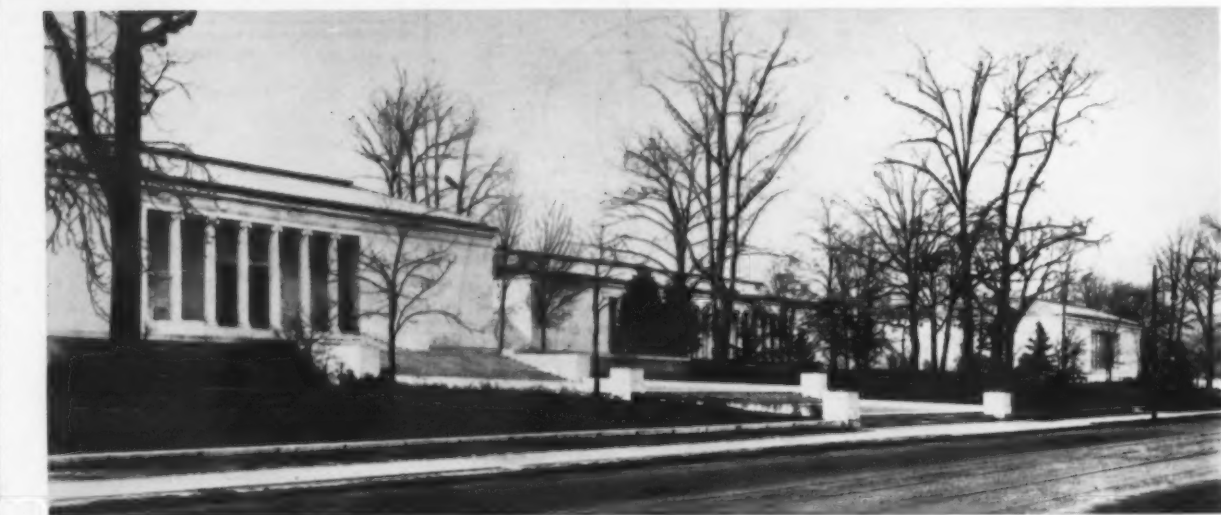
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Knoedler Galleries

As each art season swings into its second quarter, the Xmas urge to fill the galleries with prints and small-sized paintings falls irresistibly upon the dealers. The Knoedler Galleries, stripped of the handsome display of flower paintings that Etienne Bignou brought from Paris to enliven a none too bristling season, is now given over to a pictorial celebration of the hunt. The first gallery is filled with a set of handsome canvases dealing with English sporting scenes, and famous racing horses, and the second room has been hung with a fine selection of old English prints depicting the ardors of the hunt, the picturesque days of the stage coach, the intimate pleasure of rural life, and the glamorous beauties of the day as seen by the great XVIIIth century portraitists.

The print showing the "Royal Malls Starting from the Post Office, Lombard Street," by night is a splendid piece of tone and color. Racing at Ascot and Epsom has been duly set forth by the print makers of that time, and a set of two prints in color depicting the ardors of fox hunting, done in aquatint after Wolstenholme, show a fine regard for the naturalistic side of that important English pastime. The four



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"shooting" prints by Pollard, dealing with partridge, pheasant, grouse, and snipe, are particularly colorful and skillfully executed. The Morland plates showing the delights of a life in the country are famous and need no further comment, nor do the handsome mezzotinto portraits of the XVIIIth century.

In the modern gallery on the third floor, Knoedler and Company have arranged a small group of drawings by Edmund Dulac, the well known illustrator. Some of these compositions

have recently appeared in *The Green Lacquer Pavillion* by Helen Beauchler. Several of Dulac's elaborate fantasies in color are being shown, notably the "Elijah," in which the artist has shown the saintly man being taken up into the heavens in the fiery chariot. The "Fire Bird" and "Sindbad" designs are typically in the Dulac manner, as is the amusing "Puss in Boots." Mr. Dulac's inventions have a perennial charm, whether on or off the printed page. The black and white designs for Miss Beauchler's story have a new

vigor of line, and enjoy a terseness of pattern which argue the artist in the throes of reaching out for a style of expression that is perhaps more modern.

FRENCH WATER COLORS AND DRAWINGS

Jacques Seligmann Galleries

A comprehensive selection of small works in water color, pen and pencil by the various French masters of the

XIXth and XXth centuries is in progress at the Jacques Seligmann Galleries. With its customary flair for quality, this house has brought together more than fifty works of the choicest sort, most of them small in size but potent souvenirs of the artists who have done so much for the French tradition in art this past hundred years.

I should find it difficult to start with any other master than Cézanne in enumerating the delights of an exhibition of this sort, and he is here in a small study of fruits that is a rare piece indeed. Two very important quill drawings by Van Gogh are also a feature of the exhibition, the one of the famous "Postman" being a decided tour de force. Then there are three lovely Redon numbers, one in particular being a gem of the first water—a tiny little arrangement of stiff, everlasting-like flowers in a little vase. A charming group of drawings by Seurat—always a favorite at these galleries—centers one of the walls, and there are three charming little beach scenes by Boudin. Then we have Desplau and Maillol, with characteristic studies of the nude, and two lovely water colors for the Bonnard fans to admire. Toulouse-Lautrec, Segonzac, Max Jacob, Gromaire, Laurencin, Vuillard, Delacroix, Corot, Ingres, Manet, Morisot, Degas, etc., are some of the names that Seligmann and Company have chosen to conjure with. After the usual week's display of large canvases, I found this little show a rare treat and recommend it as an important item in any intelligent gallery-goer's list.

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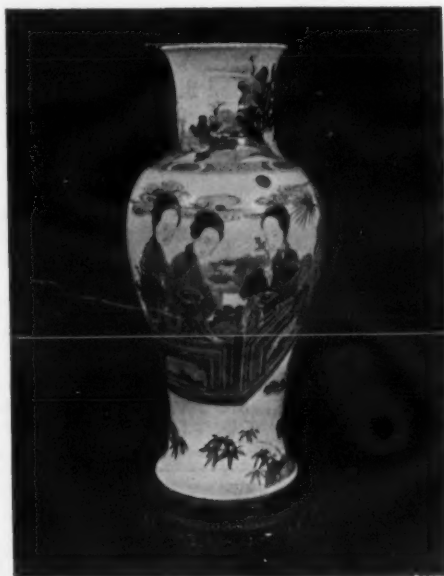
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AMERICAN FOLK ART

The current display of American folk art at the Museum of Modern Art climaxes the campaign to raise the "art of the common man in America" to a position above that of the ordinary antique and object of collectors' curiosity. By bringing this fine collection together under the aegis of an institution with the standing of the Modern Museum, and by setting off the various items in true museum style with the backing of a catalog de luxe, works long neglected in our attics and wood sheds, now stand forth in a fresh light. These early portraits and landscapes, for the most part anonymous works, have a genuine call on our attention as being strictly the work of our very own people, however humble or untrained they may have been.

It is an exciting performance, this catching up with ourselves at last. These souvenirs of our forebears bring the whole scene before us in a wonderfully inspiring way, and the rugged simplicity and often generous esthetic appeal of those early productions fully bear out the fine independence of spirit toward life and the things that helped to enrich their simple living. The more or less recent elevation of our so-called primitive painting and sculpture and craftwork had to remain, curiously enough, for us of this second quarter of the twentieth century to effect, at a time when a new independence of artistic outlook is being worked out in no uncertain terms. The contemporary American artist is being treated to a greater degree of patronage and applause than ever before, and a lessening of European art in the local galleries, due to the economic necessities of the time, is also a large factor in helping the new American Renaissance to get under way.

Then, too, the gradual decline of Academic forces is shaping the way for a still further advance along these same



"SPRING DAYS"

One of the paintings in the Hovsep Pushman exhibition at the Grand Central Galleries, which was completely sold out on the opening day.

By HOVSEP PUSHMAN

lines. This linking together of the old and the new in American art in one general movement is perhaps more significant than we are willing to admit. But it is true, however, that this early liberal spirit of invention and naïveté of concept is being re-echoed in the work of our more emancipated artists of today. The second, third, and fourth string Americans are pressing to the fore with an indomitable necessity for self-expression, just as our early artists did. Hand in hand with our own past, we can go forward with increased confidence in reaching new heights of expression, stimulated, but no longer dominated, by the work of the European masters. In time perhaps we shall arrive at a body of American masters who in their turn will take a commanding position in the world's art marts.

RECENT BOOKS
ON ART

PABLO PICASSO

By Christian Zervos
Vol. I Published by E. Weyhe,
New York, 1932.
Price: \$20.

In the new volume on Pablo Picasso, which Christian Zervos has just issued in Paris as Part One of an all-encompassing monograph on this most provocative of modern masters, we have a monument to a living artist that is as sturdy and exhaustive a work as has come to pass in

our time. Such a book could only be inspired by a living personality like Picasso's: by a painter as many-sided, as diversely inspired as this Spanish wonder who dominates the art world of Paris today, and whose future is a matter of such daily speculation among both his admirers and detractors. Picasso's work to date is taken up, section at a time, in this Zervos oeuvre, which comprises five parts in all. The first section covers his output from the earliest painting days of 1893 up to 1906, when he was just beginning to emerge from the more or less naturalistic phase of his career. This magnificent volume with nearly four hundred reproductions covering every branch of Picasso's prodigious output, is an extraordinary study in pictorial progressions, from the early, simply conditioned student work up through the various stages that led him past Forain, Toulouse-Lautree, and the various other men of that time who interested him.

In the introduction we find many illuminating records of the artist's intimate thoughts and feelings on art and life, and if this ardent admirer goes off the deep end at times in explaining Picasso's "mysticism," it is more or less a fault of modern French art criticism in general, rather than any particular lack of clarity in this author. Picasso is a generous borrower, a bold raider when it comes to the work of others. He is reported by Mr. Zervos as saying "To copy others is necessary but what a pity to copy oneself!" To continue quoting from the introduction "It has been said of the true creator, and this applies to Picasso, that he in no way owes his work to his own wisdom, but to thousands of things and persons outside himself which furnished him with the materials for it. . . . The essential is to have the necessary personality to do better than anyone else. . . . This is why the aim of Picasso—if he has one other

than living in order to work as much as possible—is to get to know and to absorb all the efforts of man. . . . Art for Picasso is not a second life, but life itself. He lives only for it and by it, and I say this without exaggeration. No matter at what moment of the day or night, Picasso is in a state of 'pictorial grace.'" With a less fervid approach to the art of Picasso, there could have been no such exhaustive and outstanding investigation as this Zervos work. It bespeaks the remarkable position which Picasso holds in the art world of his own time, and it records the highest degree of approbation and appreciation that any artist has probably ever received in his own day, and this with but a part of the race already run. It furthermore coincides with the splendid display of Picasso's work that Etienne Bignou put on last summer at the Georges Petit Galleries in Paris, and it stands as the last word in harnessing the Picasso tradition.

R. F.

Toledo Museum to
Open New Wings
Early in January

(Continued from page 3)

exhibition galleries and quarters for the Museum School of Design, the growth of which has been phenomenal in the past ten years.

Many unique features are embodied in the concert hall, including the most modern and elaborate lighting installation, permitting anything from a bright equivalent of sunlight to the simulation of a night sky to be produced on the domed ceiling; a completely equipped stage, which will accommodate the largest symphony orchestra or choral body; numerous dressing and rehearsal rooms; large pipe organ; motion picture projection booth, with provision for installation

of talking film equipment; commodious orchestra pit; lounges, check rooms and two beautiful promenades.

Connecting the concert hall with the central unit of the museum is a classic court, designed primarily to house the Libbey collection of ancient glass, for which the Toledo Museum of Art is world famous among connoisseurs.

In the west wing architectural highlights are found in a classic vestibule and an impressive rotunda of Renaissance motif. Twelve spacious galleries have been completed in this building and four large, unfinished spaces remain closed off, to be converted into galleries as demand arises. On the ground floor are the Museum's free School of Design, as well as the print shop, photographic plant, restorer's room and other important adjuncts of a modern museum.

Constructed chiefly of Vermont marble, the architecture is Greek in spirit, although not a copy or even an adaptation of any particular Greek edifice. Rather it is a conception of what a Greek architect might have designed.

The granite and brick terraces, Ionic columned portico and other external features of the central unit are repeated in the wings, giving the completed structure an impressive beauty of symmetry.

Blumenthal Sale
Shows Stability
Of Important Art

PARIS—The sale of the George Blumenthal collection of XVIIIth century art at the Galerie Georges Petit on December 1-7 realized a grand total of \$443,000, this sum far exceeding the advance estimates made by experts in this field. General optimism was further aroused by the fact that the majority of the figures obtained for individual pieces represented between sixty and seventy percent of their average selling price in the days of greatest prosperity. In the midst of a season when the market has inevitably been flooded with objects of second and third quality, this important auction therefore comes as much needed and concrete demonstration of the permanent value of art of the finest calibre, secured from dealers of the highest reputation. Many recent auctions have seemed to refute this contention, but the general public has failed to realize that the apparent sacrifice figures in such dispersals merely reflected a general indifference to mediocrity. The Blumenthal sale therefore seems a particularly forcible and timely reminder of the stable value of works of genuine rarity and authenticity.

Among the important paintings which were dispersed "The Donkey Stable" by Fragonard, erstwhile in the Beurnonville collection, realized some \$12,000. Two drawings by the same artist, "The Visit to the Doctor" and "The Adoration of the Shepherds," brought \$5,500 and \$4,500 respectively. About \$16,000 was realized by two paintings of Hubert Robert, entitled "The Mill at Charenton" and "The Marne at Charenton."

In the fine group of decorative arts a statuette by Falconet fetched \$9,000; while a table made by Reissner for Marie Antoinette commanded \$28,000, and an ensemble by Clodion \$18,000. \$16,000 was realized by an XVIIIth century Savonnerie rug.

NEW YORK
AUCTION CALENDARAmerican-Anderson Galleries
20 East 57th Street

December 14—The George S. Hellman collection of paintings and drawings. Now on exhibition.

December 16—Libraries of the late John Achells of New York City, and of John Stuart Groves of Wilmington. Now on exhibition.

December 17—Early American glass from the private collection of Herbert Delavan Mason of Tulsa, Oklahoma. Now on exhibition.

National Art Galleries
Rose Room, Hotel Plaza

December 15, 16—XIXth and XXth century paintings from the estate of Sir Harry Bransgrove, of Johannesburg. Exhibition December 11.

December 17—English and American furniture and decorations, from a New York private collection and other sources. Exhibition opens December 11.

Plaza Art Galleries
9 East 58th Street

December 14-20—Furniture, furnishings and jewelry from the estates of Augusta E. Miller, Mrs. Anthony Schmitt of Chicago and other sources, and a collection of furs from the George Schutz estate. Exhibition begins December 12.

AROUND THE GALLERIES

The College Art Association, with its ambitiously arranged program of events, leaves hardly a gallery unturned, and now at the house of Milch its latest demonstration is being staged. An exhibition of paintings by contemporary Americans, later to go on tour, brings together such men as George Ault, Stephen Etnier, Marsden Hartley, Stefan Hirsch, William Glackens, Arnold Blanch, Stuart Davis, Raphael Soyer, Allen Tucker, Arnold Wiltz, Henry Mattson, Edward Bruce, Bernard Karfiol, Richard Lahey, Charles Rosen, etc., etc., some forty in all, and as you can see of no particular persuasion or school. It is an interesting cross section of the American painting scene with but scant reference to the academic side of the story. Most of the canvases chosen are lively and well sustained pieces of painting and should do much to edify the provinces.

Henry R. Beekman and his bag of pictorial tricks come to the Ferargil Galleries each year with the regularity of Santa Claus. His little canvases, designed to tickle the risibilities of the younger art lovers, are engaging inventions, well suited to the better nurseries. Mr. Beekman's animals are not always as you would expect them to be, although they are invariably well mannered; but do not be too alarmed if you discover one of his ostriches wearing a wrist watch on its ankle, or if you suddenly come upon some of his favorite penguins abandoning their reserve and making light of their sable suitings. This field would appear to belong exclusively to Mr. Beekman and it is apparently one that yields him a goodly revenue as well as supplying him with a man-sized excuse for running his own toy-shop.

Paintings by Fritz Foord, depicting the rural delights of the Rondout Valley in upper New York, are also on view. The catalog informs us that Mr. Foord gave up his work as art director in the movies some three years ago, and that these small canvases are the result of his activities in this new field. He has a bright, cheerful sense of color and records a generous appreciation of nature in her various moods.

Douglas Brown, fresh from Haiti with a group of highly original water colors, is at the Rehn Galleries until the 19th of the month. This is Mr. Brown's first appearance in a one-man show in the local galleries, and if he has as much of pictorial interest to report concerning other corners of this oddly assorted globe as he has of this weirdly mannered island, he will always be more than welcome.

I find in his work much of the fresh invention and originality of design and accent that so distinguished Charles Burchfield's early work. Here and there I detected a touch or two in Mr. Brown's designs that had a direct relation to the Burchfield technique, but for the most part he has carved out his patterns in his own way. He is bold in his sense of pictorial placement of fact, and he has a keen eye to the salient characteristics of people and things. His large head of an island derelict is masterly in its stark yet pleasing summarizing, and certain large-scale figure pieces, notably a café-au-lait torso, shows the artist with an eye to generous proportions. He has done some amusing studies of various Haitian architectural wonders, and in his delight over certain antediluvian

steam engines has scaled the peaks of ironic delight. There is a sort of Ronald Firbank flavoring to many of Mr. Brown's water colors and by all tokens I suspect that we have the beginnings of a really important American painter in our midst.

Fred Taubes, Austrian painter who has been shown, I believe, here at least once before, and whose work has been reproduced in the pages of *Vanity Fair*, is at the Marie Sterner Galleries with a varied showing of landscape, still-life and figure work. He is a clever painter with enough of the modern flair for sharp accent and brevity of modeling to give his canvases a smart and succinct stamp. He is equally at home in each department of his work and makes an excellent showing by the versatility of his viewpoint and the fluency of his technique. His color is fresh, and in his greens he gets effects that are particularly satisfying.

At the Art Center, under the auspices of the National Alliance of Art and Industry, is an unusual demonstration of what the doll-house can be when a band of genuinely trained architects become interested in its evolution. Delano and Aldrich, the well-known New York firm, have designed a series of period houses which have been executed by unemployed draughtsmen in their offices. McMillen, Inc., has designed and executed the furnishing for these little residences in the latest styles, and altogether the results are such as to delight the hearts of old and young. A Georgian example of some ten rooms, with two arcades at either side connecting the wings of the house, is very much of a triumph. The proceeds are to go toward helping those of the profession who are without work, and Messrs. Delano and Aldrich are to be congratulated on the originality of their scheme and the artistic success of the venture.

The Arden Gallery is showing screens by Max Keuhne, handsome panels of dull gold and silver incised as a rule with neo-Persian designs, and often enriched with passages of soft color. These screens have a delicate opulence about them, and by virtue of their subtly iridescent all-over play of line and accent blend with almost any type of decoration.

The Mid-Town Gallery, where a considerable body of lusty young Americans are assembled, is showing the work of Saul in one-man session, as well as groups of assorted oils and water colors by the other steadies of this new art center. Saul, who for some reason best known to himself has dropped his last name, is a painter of parts, with a well developed sense of composition and form and sufficient feeling for restrained color. His still-life compositions are perhaps the best things he has done, although the "Child with Instrument," which won a gold medal at the 1932 Pennsylvania Academy, and a study of nude lying on a couch are well sustained pieces of painting. Among the other artists represented I particularly noted the work of Paul Meltner; Margaret Huntington, more exuberant than ever; Paul Mommer, recently seen at the Cheshire Gallery; William Palmer, who is to have a one-man show here next month; Robert Stewart; Miron Sokol and J. C. McPherson.



SELF PORTRAIT BY THE LATE GARI MELCHERS

GARI MELCHERS

Through the death of Gari Melchers, which was briefly reported in our December 3 issue, the art world has suffered a great loss. Although technically of the academic school, the vitality and youthful spirit of this artist's work, together with his distinguished gifts as a designer and colorist, brought him recognition in circles generally partial to the modernist movement. A striking instance of this fact may be found in the inclusion of a Melchers canvas in the Biennial of American painting, now current at the Whitney Museum. Indeed the painter's oeuvre forms a striking refutation of the theory that academism is a matter of subject, not of technique. Although devoting himself during his long painting career of fifty years primarily to Biblical themes and the depiction of Dutch peasant life, Melchers never sank into formula. To every canvas he brought a fresh eye, alive not only to the warmth of sunlight and unexpected nuances of color, but to the psychological verities of each human being he painted. Added to his great natural gifts as a draughtsman and colorist, the artist had warm human qualities which gave his work a special insight and tenderness.

The current Melchers Retrospective at the American Academy of Arts and Letters, which came as a crowning tribute to the artist's last days, now fortunately serves as a memorial to his high position in American art, while many canvases in leading museums throughout the world testify to his international renown.

Throughout his entire career Melchers followed an unswerving course towards the fulfillment of his special talents. Born in Detroit on August 11, 1860, the boy showed early artistic promise. The father, who was a wood carver, did everything to encourage his son's ambitions and finally in 1877 sent him to Düsseldorf to study. This parental faith was soon justified, and in a relatively short time the young American was awarded such honors as the outstanding medal of the Düsseldorf Salon and the Grand Medals of Honor in Berlin, Antwerp and Paris.

Even more attention fell to Melcher's lot in the Paris Salon of 1886, where his "Sermon" was generally considered the best foreign work in the exhibit. Shortly thereafter the highest honors in displays in Amsterdam, Munich, Dresden and Vienna further added to his renown. Another evidence of the high place accorded Melchers by European critics is seen in the fact that

in 1889 he, together with Sargent, were the recipients of the two medals of Honor set aside for the American Section of the International Exposition.

Although maintaining numerous studios in Europe, Melchers made frequent visits to America. In 1892 he painted decorations for the Chicago World's Fair, and these compositions now hang in the library of Michigan University. Upon his return to Europe he again divided his time between his studios in France and Holland, but in 1909 accepted the invitation of the Grand Duke of Saxe-Weimar to take up residence in a luxurious studio opposite the house once occupied by Liszt. Here the artist remained intermittently for five years, until in 1914 he and his wife decided to reside permanently in America. During this period Mr. Melchers maintained both a New York studio and an estate in Virginia. During these latter years he worked primarily in portraiture and mural decoration.

Probably no American artist is represented in more private collections and museums than Gari Melchers. In the Luxembourg one finds his famous "Maternity" and the characteristic "Peasant Nurse and Two Children," while "The Family" hangs in the National Gallery in Berlin. Other German museums having examples of his work include the Royal Gallery in Dresden ("The Shipbuilder") and the Krupp Collection at Essen ("The Supper of Emmaus").

Melcher's work is also finely represented in his native country. In Washington one finds his Roosevelt portrait in the Freer group at the Smithsonian, while the Corcoran collection features three fine examples—"Penelope," "Maternity" and "The Sermon." The artist's favorite mother and child subjects are finely represented in New York City by his "Madonna" at the Metropolitan, while the Detroit Institute of Arts is especially rich in having five characteristic subjects from his brush. Further to be mentioned are his "Mother and Child" and "Sailor and His Sweetheart" at the Carnegie Institute in Pittsburgh and "The Skaters" in the Pennsylvania Academy collection.

Rare Americana To Appear in the Whitwell Auction

BOSTON—The Frederick Silsbee Whitwell collection of antiques and objets d'art, featuring many rare and historical items, is now on view at 14 Newbury Street, Boston, prior to dispersal by the Louis Joseph Auction

Galleries of that address on December 13, 14 and 15. The exhibition will continue until the time of sale, being open on weekdays from 9 A. M. to 5 P. M., and Sunday afternoons.

This collection is perhaps the most important one to come up for auction in Boston in recent years. Coming from Mr. Whitwell's Marlborough Street residence and his Osterville estate, it comprises some unique pieces associated with the early history of Salem and Boston. Featured in the display are many examples of early New England craftsmanship in furniture, old silver, Stiegel glass as well as paintings by Smibert and Badger, all of which have been in the family for years.

An exceedingly rare early American silver tankard is found in the example by J. Jagger of Marblehead, the only specimen by this artist known today. This previously belonged to Reverend Simon Bradstreet and his wife, Mary Stratham Bills, of whom the former was a direct descendant of Governor Bradstreet. A nutmeg grater made by Jeremiah Dummer for Elizabeth Gerry, mother of Elbert Gerry, who was one of the signers of the Declaration of Independence, is an historic piece of great interest. It came into the possession of Mr. Whitwell through his relation to the Gerry family.

In the group of early American furniture are many rare and unusual specimens which belonged originally to the Devereux, Silsbee and Crowninshield families from which Mr. Whitwell is directly descended. A table with scagliola top made in Salem is of peculiar interest, having, as it does, a painted picture of the battle in the Bay of Bengal, November, 1800. This was executed by Captain Louis Brantz of Baltimore, who copied a water color depiction of the engagement. The fleet was in command of Commodore Nathaniel Silsbee, who has written an account of the engagement on the back of the water color mentioning the following boats as having taken part in the battle: *The Grace* commanded by Captain Davis; *The Perseverance* by Captain Williamson; *The Cleopatra* by Captain Naylor of Philadelphia and the *Herald of Boston* by Commodore Silsbee.

Notable features in the glass collection are some Stiegel examples purchased in Philadelphia by one of Mr. Whitwell's forebears.

Among the pictures is an interesting pastel by Copley; while two oil paintings of Mr. Whitwell's ancestors, one executed by Smibert and the other by Badger, will be of great interest to collectors in this field.

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Belmont Paintings In Paris Show of Musical Concepts

PARIS.—The newly formed French Society of Les Artistes Musicalistes, announce their first exhibit in Paris at the Galerie de la Renaissance, opening on December 20. This progressive group of French painters and sculptors, whose work is consciously influenced by the concepts and rhythmic modes of music, have formed an organization for the encouragement and promotion of their idea on an international scale. Their program is thus not only imbued with suggestions from the art of the past but holds promise of a future definitely in consonance with their ideal and purpose. In fact, the musical art movement comes as the latest development in the series of artistic trends, such as romanticism, naturalism, impressionism, and post-impressionism, which have all centered in Paris. Hence this modern mode, in which the most various arts and types of expression have been united under the concept of music, is not without its classical precedents.

Through his exhibitions in Paris at the Bernheim Jeune Galleries, the paintings of the well known American artist, I. J. Belmont, attracted the attention of the Artistes Musicalistes group and he was invited to become a member of the society. He is thus the only American painter to be included in the forthcoming exhibition of the society. More than almost any other artist of the group, his work is musical in concept, for through colors and symbolic motives, suggested by tonal harmonies, he strives to paint the very forms and relations of the aural art.

Mr. Belmont will send only three of his canvases. One of these is his expression from Ravel's "Bolero" in which concentric haloes of color rise to a crescendo above a succession of cen-



"DINING ROOM IN CHELSEA"

Included in the George S. Hellman collection of paintings and drawings to be dispersed at the American-Anderman Galleries the evening of December 14.

By WHISTLER

taurs which symbolize the repetitions of the theme. In this composition, the glorious colors in the upper register, suggest the heightening of the musical

effects in richly glowing tones, while the painting as a whole vibrates with rhythmic vitality and movement.

The other canvases to be shown are

the Expressions from Schubert's "Unfinished Symphony" and from Massenet's "Overture to Phedre" in each of which the musical themes of the

composition are worked out in sensitive color analogies, while the pictorial motives are given unique treatment through the artist's own interpretation of the composer's message.

Valentine Gallery Sponsors Exhibit Called "Selection"

(Continued from page 3)

tions, a severely achieved abstraction "La Table" of 1920, and a curious, ideal figure of a woman of the following year, done *multo ponderoso* and evidently in a mood of investigation into a more monumental style of composition. In the multi-angled arrangement of "La Table" Picasso proves himself to be at the head of all those who have attempted that special type of abstract designing. There is a distinction to every move he makes in this form of painting that is bound to become more and more historic as time goes on. Just where his colossal "Le Corsage Bleu" fits into the scheme of things I am unable to say.

The three Matisse figure pieces are all typical of the two periods illustrated, there being a considerable advance in spectral intensity between the solemn productions of the type of "Les Deux Soeurs" and the gay and diaphanous "Odalisque" done some ten years later. Two fine Derains are here, a rich, recent landscape and a hauntingly lovely portrait of the young "Prince Bassiano" of an earlier date. There is a bright, bluish invention of Dufy that is very gratifying to the eye, and a compact and quite recent Lurcat, "Le Belvedere."

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AMERICAN-ANDERSON
GALLERIESMASON EARLY AMERICAN
GLASSNow on Exhibition
Sale, December 17

Rare early American glass, from the private collection of Herbert Delavan Mason, is now on exhibition at the American-Anderson Galleries prior to dispersal the afternoon of December 17. Mr. Mason, a well-known lawyer of Tulsa, Oklahoma, is an amateur recognized in this field as having been the most active collector in the country in recent years.

The catalog comprises the finest things selected from the various groups making up his collection of approximately five thousand pieces. Such an aggregation is rarely offered for public sale. Mr. Mason has never dealt with agents or representatives, nor has he before disposed of a piece of his glass. To this he attributes the fact that he has often been able to obtain specimens which dealers or dealer-collectors could not get. Originally from Vermont, he has collected throughout New England and Pennsylvania, and excavated all of the Stoddard and Keene dumps and plants, as well as having interviewed every living employee of these manufacturing, and even descendants of some of the owners. Much of the Stiegel glass he purchased in Pennsylvania, having had the advantage of close communication and friendship with a number of the best authorities. The Wistarburg and New Jersey pieces, almost without exception, he assembled on the ground, and from thoroughly reliable individuals.

Possibly the greatest interest centers in a Wistarburg pitcher of a beautiful deep claret; a series of rare Stiegel panelled vases, featuring one of brilliant green; and a group of Stoddard pitchers and jars.

The deep claret-colored Wistarburg footed pitcher with lily pad decorations has a beautifully proportioned body terminating in a long cylindrical neck. It is considered to be one of the finest examples of early American glass, only equalled by the green panelled Stiegel vase. A Wistarburg handled cruet of clear glass with white loopings and neck of beautiful amber color is believed to be unique; while a bass viol flask also of clear glass, with pink and white loopings, is another of the many rare items of South Jersey or Wistarburg origin.

The Stiegel panelled vase of brilliant



STODDARD LILYPAD FOOTED PITCHER EARLY AMERICAN

A clear amber specimen in the private collection of early American glass formed by Herbert Delavan Mason, which will be dispersed at the American-Anderson Galleries the afternoon of December 17.

emerald green in the shape of a Grecian urn with a wide, flaring downturned rim is the only specimen of its kind known, with the exception of one that is badly shattered. A close second in technique and brilliance of color is another Stiegel panelled vase of rich purple color.

A footed pitcher of deep reddish amber, with wave or lily pad design, is one of the rarest of the much sought off-blown Stoddard type. Mr. Mason, who made the catalog, says that he knows of but three examples outside his collection. Another important item in this category is a three-pint pitcher also in clear amber.

Space forbids further detailed mention of the many other items from this manufactory. Suffice to state that there are the much sought collector's pieces—such as an experimental half-gallon jar; a little amber specimen, the smallest known of its kind; a rare jar of the earliest and crudest type, and a notable series of flasks with both eagle and double eagle and various inscriptions which render them of unique merit to amateurs in this field. Other individual examples deserving mention include a pint bottle with flag and thirteen stars, an olive green flower-pot, one of only two known examples, and a most unusual pyramidal ink-well.

Outside of the important number of panelled vases the representation of highly desirable Stiegel pieces is also exceptionally fine, including as it does such categories as medicine bottles, flasks, pitchers, sweet-meat jars, salt-cellars and wine glasses, having special points both in form and color which raise them to the rank of collector's prizes in this field.

Among the three-mold glasses there are some fascinating specimens, while the group from the Keene manufactory features three of the beautiful and very rare lily pad pitchers in light green. In the Pitkin collection one finds a marvellous array of flasks, which include pieces notable for their unique inscriptions, as well as others remarkable for their exquisite coloring. Further outstanding are a very rare jug in brilliant amber, and a quart pinch bottle, which is thought to be unique.

Important examples from other manufactories comprise a sun-burst decanter from Mt. Vernon, New York, and a diminutive Sandwich sugar bowl of the bell-flower type.

Popular witch balls include splendid examples in brilliant colorings. There are also unique three-mold and other flaps; unusually fine decanters in pairs, beautiful bottles, and some fine pieces in pure flint glass.

HELLMAN PAINTINGS

Now on Exhibition
Sale, December 14

Paintings and drawings from the collection of George S. Hellman are now on exhibition at the American-Anderson Galleries prior to dispersal the evening of December 14. An interesting item is the portrait of Thoreau by his sister, Sophia, done when he was twenty-two years of age. A drawing and daguerreotype are the only other known portraits from life of this au-

thor. Mr. Hellman's catholicity of taste is well illustrated by the large variety of artists who are represented in the catalog of one hundred and fifty items. These comprise early canvases by XIXth and XXth century French masters; oils, pastels and water colors by Whistler; drawings by Fragonard and Cellini; a Clivette group; and works by such widely different people as Romney, Picasso, Sargent and Grigoriev, as well as by numerous well known contemporary Americans.

Mr. Hellman, author, biographer,

(Continued on page 12)

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COMING AUCTIONS

(Continued from page 11)

poet and novelist, is well known for his collecting enthusiasms and attained to something like fame with the "discovery" of Clivette. Seventeen items by this artist, including tempera, oils and pastels, are a feature of the collection and need no further praise than that accorded by Mr. Hellman in the catalog. This, incidentally, is written by the collector himself and contains a short bibliography and appraisal of the aesthetic merit of each painter represented therein, "thus making it a reference work that those attending the sale may care to preserve."

Among the Whistler oils, there is a charming study entitled "Little Rose," while "Dining Room in Chelsea," "Nocturne in Green" and a "Study of a Fishing Boat" are finely characteristic of his work in this medium. The pastels include "The Two Sailboats," "Thames Near Battersea," "The Grecian Dress," "The White Parasol" and "The Winged Hat." The ten Fragonard drawings are said to be the ones which disappeared for years, only to be discovered recently in the possession of the great-grandson, Georges Hunt; while the sheet of drawings by Cellini will also create interest.

The "Study of a Man" and the "Interior of a Studio," by Sargent, both signed, are of particular, personal interest. The former is a work of his early Paris period. It is described in William Howe Downes' *John S. Sargent, His Life and Work*. The studio interior is presumably the studio of Carolus Duran, where Sargent worked in these early Paris days, and likewise came from Sargent's studio in Boston.

A pen-and-ink drawing of "Gunston Hall," by Arthur B. Davies, is signed at lower left with initials.

Among the American contemporaries the artists most extensively represented are Benton and Biddle, as well as Higgins, Motely and Sprinchorn, men whose work is too well known to need comment. In addition examples by Friedman, Sterne, Kent, Demuth, Fiene and Greenstein will make great appeal to collectors of modern American painting, since these are so rarely offered in public auction.

In the French group the Courbet "Deer Hunt in Time of Snow" was first exhibited in 1867 and is recorded in Estignard's *Courbet—Sa Vie, Ses Oeuvres*. Five sketches by Millet appear in the catalog: "The sower," "Study for 'The Angelus,'" "Sketch of a Man," "Figure Studies" and "Sketch



"THE PORT OF DOUARNENEZ, BRITTANY"

By GEORGE ELMER BROWNE, N.A.

In the current exhibition of paintings of scenes in Spain and France now at Grand Central Art Galleries.

of Woman and Child"—the majority from the collection of the artist's widow and having the Millet stamp. Manet's "Young Boy," painted on metal, is from the collection of Sir Thomas Barclay. "Girl with Mystic Moons," signed at upper left "P. Gauguin," belongs to the painter's transitional period in the 1880's, the color scheme having much of the quality of stained glass and showing the reds and blues characteristic of Gauguin's palette at that time. "The Model," in black crayon and sanguine, by Degas, is from the collection of A. C. Goodyear. Two of the much sought water color landscapes of Vlaminck are also found.

"The Dancer," by Picasso, is formed of a combination of toothpicks, wooden corks, string and a bit of cloth, all glued to canvas, and was given by the artist to his friend, the Parisian art dealer Zborowski.

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Now on Exhibition
Sale December 16

A Washington Irving "Sketch Book" in the original parts, considered one of the finest copies known, will come up in a collection of books and autograph material now on exhibition at the American-Anderson Galleries prior

to dispersal the afternoon of December 16. The catalog comprises elaborate bindings, some jewelled, some with miniatures on ivory; charming modern illuminated manuscripts on vellum; and extra-illustrated books, as well as standard sets, from the library of the late John Achelis of New York City; together with first editions and important autograph letters, the property of John Stuart Groves, of Wilmington, Delaware.

(Continued on page 14)

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Oil paintings of hunting and coaching subjects by George Wright, to Dec. 24.

A. C. A. Gallery, 1269 Madison Ave.—Recent water colors by Hy Cohen.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Carl Melchers.

American Folk Art Gallery, 113 West 13th Street.—Early American paintings, etc. Shown by special appointment.

An American Place, 509 Madison Ave.—Recent oils and water colors by Marin.

Architectural League.—Water colors by Lloyd Berral, to Dec. 17.

Arden Gallery, 460 Park Avenue.—Screens by Max Kuehne, during December.

Argent Galleries, 42 West 57th Street.—Christmas show of small pictures, sculpture, crafts and miniatures by members of the National Association of Women Painters and Sculptors.

Art Center, 65 East 56th Street.—Lithographs by Richard Crist, to Dec. 17. Recent decorative objects by American master craftsmen; doll houses designed by Delano & Aldrich, constructed by unemployed draughtsmen. Folk art of the United States; during December.

Averell House, 142 East 53rd Street.—Flowers on gold and silver by Mary Elizabeth Price, Lowestoft and glass.

Babeck Art Galleries, 5 East 57th St.—American paintings and water colors.

Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street.—Old masters.

Barbizon Plaza Hotel.—Second Annual Guest Show, from Dec. 12.

John Becker, 520 Madison Avenue.—Isabel Carleton Wilde collection of American Folk painting, during December.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Böhler & Steinmeyer, Ritz Carlton Hotel.—Paintings by Old Masters.

Bourgeois Galleries, 123 East 57th Street.—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Opening of the new decorative arts wing; special exhibition of Egyptian art: "Pine Prints of the Year, to Dec. 31; pastel drawings of far eastern types by Elizabeth Telling; paintings by various artists, to Jan. 2.

Brooklyn Painters & Sculptors Society, 25 Clark Street, Brooklyn.—Recent watercolors by members, to Dec. 28.

Brummer Gallery, 55 East 57th Street.—Drawings of the XVIIIth century from the collection of Richard Owen of Paris, Dec. 13-24.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue.—Chinese porcelains.

Carnegie Hall Art Gallery, 154 West 57th St.—Second showing of the new Carnegie Hall artist group.

Caz-Delbo Gallery, 561 Madison Ave.—Paintings by Austin M. Meklem, to Dec. 15.

Cheshire Gallery, Chrysler Building.—Pencil drawings by Canedo, to Dec. 17.

Columbia University, Philosophy Hall.—Walter Scott centenary exhibition of mss. first editions, etc.; Teachers College—Show of children's art work.

Cronyn & Lowndes Galleries, 11-13 East 57th Street.—Special Sports Show in all media, Dec. 12-31. Open until 9:30 P. M.

Delphic Gallery, 9 East 57th St.—Drawings by Modigliani; water colors by R. C. Leavitt.

Demotte, Inc., 25 East 78th Street.—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street.—Sixth Annual Show of the Society of American Print Makers; ceramics by Carl Walters, to Dec. 31.

A. S. Drey, 680 Fifth Avenue.—Special exhibition of Italian Primitives.

Durand-Ruel Galleries, 12 East 57th St.—Still Lifes and Flowers under the auspices of the College Art Association.

Ehrlich Galleries, 36 East 57th Street.—Rembrandt-Rubens and their followers to Dec. 15. Mrs. Ehrlich—Antique furniture and gifts.

Eighth Street Gallery, 61 West 8th St.—Christmas group show of lithographs, water colors and small oils, to Dec. 24.

Ferargil Galleries, 63 East 57th Street.—Paintings and screens for children's rooms by Henry R. Beekman; paintings by Fritz Eoord, to Dec. 24.

Fifteen Gallery, 37 W. 57th St.—Group show by members at the Vassar Club, Hotel New Weston, Dec. 11-17.

Gallery, 141 West 13th Street.—Annual Christmas Sale of works at reasonable figures by Ben Benn, John Kane, Ellshemius Milton Avery, M. Soyer, Paul Rohland, Jean Charlot, Arnold Blanch, Foshko, Esman, Chaim Gross, Holzhauser, Wiltz and others.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists, with recent additions by Bouché, Bonnard, Gris, Gleizes, Delaunay, Hellon, Laurens, Torres-Garcia.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Philadelphia Society of Etchers Show; recent little paintings by Hobart Nichols, N.A., to Dec. 24; small paintings executed in foreign lands by George Elmer Browne, N.A.; landscapes by F. Ballard Williams.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. R. D. Studio, 9 East 57th Street.—Christmas Show of pictures and sculpture at reasonable prices, to Dec. 31.

Grant Studios, 114 Remsen St., Brooklyn.—Etchings by American artists.

Harlow, McDonald Co., 447 Fifth Ave.—Etchings by Rembrandt and his contemporaries; etchings by Dorsey Potter Tyson, during December.

Indoor Art Market, 134 East 74th Street.—Work by large group of artists.

The Jumble Shops, 28 West 8th Street.—Group show of pictures at reasonable prices, during December.

Junior League, 221 East 71st Street.—Drawings of the last hundred years, to Dec. 14.

Marie Harriman Gallery, 61 East 57th Street.—Thirty etchings of Henri Matisse illustrating the Poésies of Stéphane Mallarmé; drawings by K. Tonny.

Kennedy Galleries, 785 Fifth Avenue.—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street.—Prints by Thomas Rowlandson and other English caricaturists.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Prints by contemporary artists.

Kleinberger Galleries, 12 East 54th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street.—English sporting paintings, thru December.

Kraushaar Galleries, 680 Fifth Avenue.—Water colors and drawings for Christmas.

Laco Studios, Chrysler Bldg.—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.

John Levy Galleries, 1 East 57th Street.—"Back to Bouguereau."

Julien Levy Gallery, 602 Madison Avenue.—Etchings by Picasso; "Objects" by Joseph Cornell.

The Little Gallery, 18 East 57th Street.—Hand wrought silver by Arthur Stone; decorative pottery by Maud M. Mason, to Dec. 18th.

Macbeth Gallery, 15 East 57th Street.—Water colors of New Hampshire by Henry Holt, Jr., to Dec. 12; New England paintings by Robert Strong Woodward, Dec. 14-Jan. 3.

Macy Galleries, 34th Street and Sixth Avenue.—One man show of work by Nura.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Fifty drawings by Henri Matisse, to Dec. 17.

Metropolitan Galleries, 730 Fifth Avenue.—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedman bequest. Recent Egyptian acquisitions (3rd and 5th Egyptian rooms). New taste in old prints; European fans.

Midtown Galleries, 559 Fifth Avenue.—One-man show by Saul; Christmas co-operative show by members, to Dec. 29.

Milch Galleries, 108 West 57th Street.—Selection of paintings by contemporary Americans under the auspices of the College Art Association, to Dec. 24.

Montross Gallery, 785 Fifth Avenue.—Memorial show of drawings and sculpture of Mlle. Jane Poupelet, Dec. 12-31; gift pictures and pottery.

Morton Galleries, 127 East 57th Street.—"The First Seven Years"—Oils by Lucy Eisenberg, Leech, Mayne, Mead & Rosenthal, to Dec. 12.

Museum of the City of New York, Fifth Avenue at 104th Street.—Historical exhibits relating to New York City; special exhibition of XIXth century wedding gowns.

Museum of Modern Art, 11 West 53rd St.—Loan exhibition of seventy years of American art; American Folk Art; "Art of the Common Man in America."

Museum of Science and Industry, 220 East 42nd Street.—Industrial subjects by Gerit A. Beneker.

National Academy of Design, American Fine Arts Building, 215 West 57th Street.—Annual show, to December 20.

National Arts Club, Gramercy Park.—Members' exhibition of small paintings.

J. B. Neumann, 40 East 49th Street.—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Print show illustrating history of aviation; special exhibition of European and

Oriental arms and armor. The Jaehne loan collection of Chinese and Japanese art. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum, after 1807.)

New School for Social Research, West 12th St.—Paintings by Charles Logasa, to Dec. 17; new drawings by Benton, to Jan. 2; art of cosmopolitan America.

New York Historical Society, 170 Central Park West (76th Street).—Exhibition of Washingtoniana, throughout 1932 and of ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 378 Madison Avenue.—Christmas exhibition of religious paintings, thru December.

New York Public Library, 476 Fifth Ave.—Early views of American cities. Chiaroscuro prints through four centuries and recent additions to the print department, until Dec. 13. Modern book plates presented by Dr. H. T. Radin; illustrations of Winslow Homer.

Raymond & Raymond, 40 East 49th St.—Facsimiles of primitive and renaissance masters, during December.

Frank K. M. Rehn, 683 Fifth Avenue.—Works in various media by George Biddle; "The Color of Savagery," comprising water colors by Douglas Brown, to Dec. 19.

Reinhardt Galleries, 730 Fifth Avenue.—Recent sculpture and drawings by Noguchi. From Dec. 12.

Robertson-Deschamps Gallery, 415 Madison Avenue.—Ceramics by R. Struck.

Roerich Museum, 310 Riverside Drive.—Portraits of artists, to Dec. 31.

Rosenbach Co., 202 East 44th Street.—French prints, furniture and silver.

Schultheis Galleries, 142 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Drawings and water colors of the XIXth and XXth centuries, to Dec. 31.

E. & A. Silberman Gallery, 137 East 57th Street.—Old masters and works of art.

Marie Sterner, 9 East 57th Street.—Paintings by Taubes, to Dec. 17.

Toran Studio, 160 East 57th Street.—Modern paintings by Aldo Mancuso and Mario de Ferrante, to Dec. 14th.

Valentine Gallery of Modern Art, 60 East 57th Street.—Special show entitled "Selection."

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street.—A large collection of inexpensive and attractive articles of early English craftsmanship suitable as Christmas presents.

Wanamaker Gallery, an Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, an Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street.—Antiques and objets d'art.

Wells, 32 East 57th Street.—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue.—Special Xmas group of prints at popular prices.

Whitney Museum of American Art, 16 West 8th Street.—First biennial exhibition of contemporary American painting.

Wildenstein Galleries, 19 East 64th Street.—Opening exhibition in the new building.

Yamanaka Galleries, 480 Fifth Avenue.—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue.—XVIIIth century Italian and XVIIIth century English paintings, to Dec. 15.

Zborowski Gallery, 460 Park Avenue (at 57th Street).—Paintings by modern French artists.

GALLERY NOTE

Mr. Josef Stransky is sailing on the Bremen December 15 to spend the holidays in Europe. He will be back in New York on January 3.

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COMING AUCTION SALES

(Continued from page 12)

PLAZA ART GALLERIES

MILLER, SCHMITT,
SCHUTZ FURNISHINGS
AND JEWELRY

Exhibition, December 12
Sale, December 14-20

The Plaza Art Galleries, Inc., at 9 East 59th Street, will disperse a collection of furniture, tapestries, rugs, oil paintings, books, silver, china, bronzes and jewelry from the estates of Augusta E. Miller, Mrs. Anthony Schmitt of Chicago and other sources. The sale will commence Wednesday, December 14, and continue until the following Tuesday, December 20, at two o'clock each afternoon.

Living room, bedroom and dining room furniture, English for the most part, is found, including tables, chairs, cabinets, desks, settees, love seats, chests of drawers, stools and benches. The books comprise a notable group of sets and single volumes from the pens of well-known authors, in fine bindings by Riviere and others, as well as limited editions. Another item of interest in this sale is the jewelry—bracelets, rings, pins, etc.—diamonds and other precious stones, exquisitely mounted, many from the Augusta E. Miller estate. In a collection of furs from the George Schutz estate, to be sold by order of the administrators, there are coats, scarfs, neck pieces and skins.

The exhibition will begin on Monday, December 12, and continue until the time of sale, from 9 a. m. to 6 p. m. each day.

NATIONAL ART GALLERIES

BRANSGROVE, ET AL
PAINTINGS AND
FURNITURE

Exhibition, December 11
Sale, December 15, 16 and 17

XIXth and XXth century landscapes, figure compositions and other paintings from the estate of Sir Harry Bransgrove of Johannesburg, South Africa, will be sold at the National Art Galleries, Rose Room, Hotel Plaza, on December 15 and 16. Exhibition commences Sunday, December 11. Works of the German, American, French and English schools are the major features of this dispersal, which also includes a few examples of earlier period.

The English group is notable for an interesting work by Frank Brangwyn, entitled "The Captive," as well as a number of paintings by members of the Royal Academy. To be noted are "An Interior," by Sir George Clausen; a "Moonlight Water Scene," by Julius Olsen, R. A.; a marine by Bernard F. Gribble and a lively "Bathing Scene," by the popular Sir William Orpen.

The smaller series of works by Amer-

FOREIGN AUCTION CALENDAR

BERLIN

Ball & Graupe

Dec. 10—Paintings and antiquities from the collection of a prince.

COLOGNE

Math. Lempertz

Dec. 20-21—Antiquities and paintings.

Int. Kunst-Sukth.

Dec. 10—The collection of Baron "L." of Pfalzburg.

VIENNA

Glücksellg

Dec. 12-15—Paintings, furniture, objets d'art.

LONDON

Christie's

Dec. 13—Porcelain, decorative objects, furniture and rugs.
Dec. 15—Important English and Continental tapestries from a famous source; Chinese and English porcelain, etc.

PARIS

Galerie Georges Petit

December 12—The Charles Pacquement collection of modern French painting.
December 15—The Jules Strauss collection of modern French painting.

Hotel Drouot

Dec. 10-12—Books.

THE HAGUE

Van Marle & Bignell

December 12—Paintings by old masters

ican artists features one of Sargent's brilliant portrait sketches, as well as characteristic landscapes by various masters.

A number of works by Boudin appear among the canvases by French artists, his "Bathers," which was exhibited at the Sidney Art Salon in 1925, deserving especial mention. The colorful Venetian subjects of Felix Ziem are represented by "Grand Canal, Venice," while one of the popular nudes of Henner will undoubtedly also be a major attraction of the sale. Further to be noted are several examples by André Charlet, an "African Land-

scape," by Edgar Chabas; a "Mediterranean Scene," by Harpigny; a wood interior by Courbet (also shown in the Sidney Art Salon), "Figures in a Landscape," by Monticelli, and a picturesque French fishing boat scene by de Laszlo, dated 1903.

The German group is also quite comprehensive, among the finest examples being Hans Thoma's "Children at Play" and his "Bavarian Pastoral." There are further a "Gypsy Scene," by Charles Spitzweg; a series of paintings by Ernst Koenig and other decorative compositions by such contemporaries as Eric Schmidt, Robert Wolf, Otto Ernst, etc.

On Friday and Saturday afternoons, December 16 and 17, the same galleries will sell English and American furniture, decorations, Georgian silver and Sheffield plate, from a New York private collection and various other sources. Included in this dispersal are mahogany pieces in Chippendale, Sheraton and Heppelwhite in the form of sideboards, pedestal dining tables, sets of dining chairs, secretaries, bookcases, slant top desks, chests of drawers, the popular occasional tables, and all the much sought pieces so necessary to complete the home today. There are also some unusual pieces of XVIIIth century crystal, and a porcelain dinner set of the same period. This collection goes on exhibition Sunday, December 11.

Pratt Makes Gift To Amherst College Of American Works

Mr. George D. Pratt has recently added two paintings to the collection of American art at Amherst College. These comprise "When Twilight Comes," purchased from the highly successful Pushman exhibition at the Grand Central Galleries, and "Peace at Night" by Bruce Crane.

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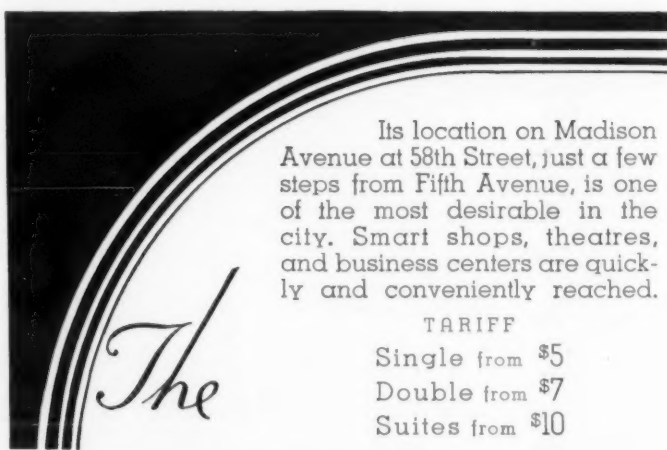
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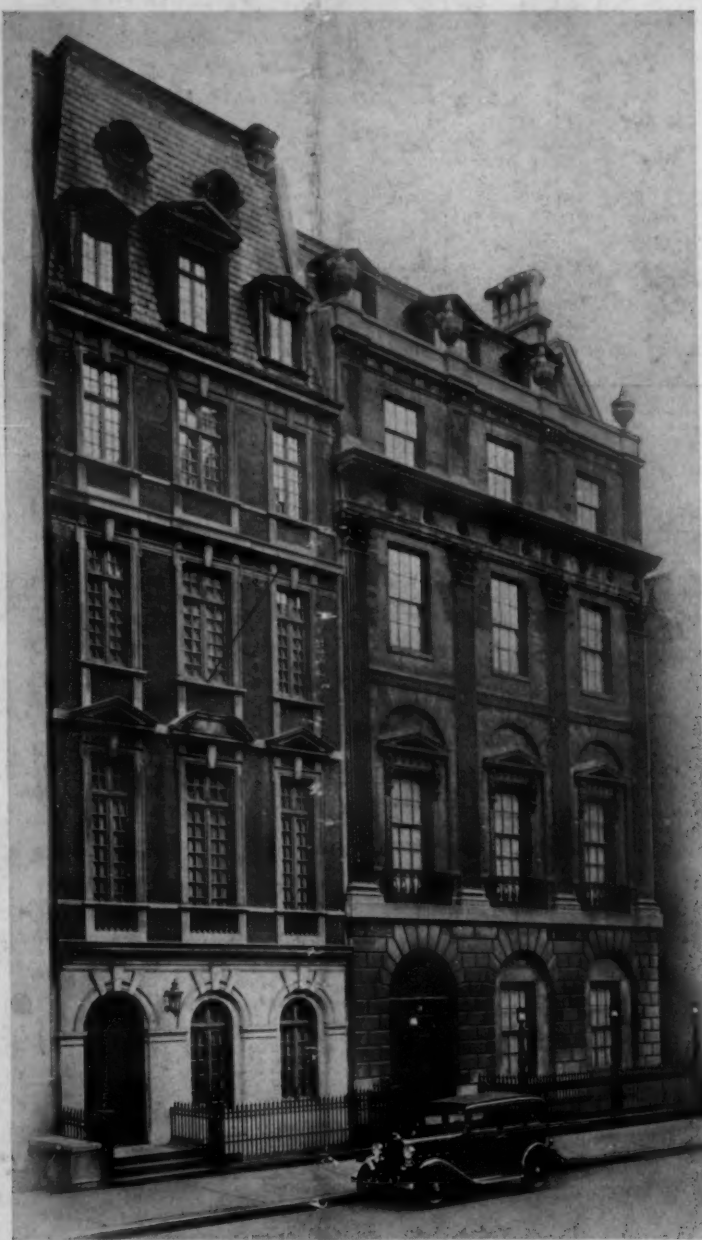
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